



Copyright

"His Master's Voice."

'His Master's Voice'

NEW RECORDS

MAY

1914

4

NEW RECORDS

'His Master's Voice'
RECORDS

MAY



1914

12-inch Records 5s. 6d.; 10-inch 3s. 6d.

Orchestral

BERLIN PHILHARMONIC ORCHESTRA

(Conducted by Herr ARTHUR NIKISCH)

12-inch Records, 5s. 6d.

040784 Fifth Symphony—1st Movement—Pt. I. *Beethoven*040785 Fifth Symphony—1st Movement—Pt. II. *Beethoven*

THAT Nikisch is coming to the Grand Opera Season at Covent Garden is good news to music lovers.

In the present records we have the world-famous conductor in Beethoven's great Fifth Symphony—perhaps, the most characteristic expression of the Master's genius. The first performance of the Symphony took place in Vienna, on December 22nd, 1808; it was first heard in England in 1816, being then played by the Philharmonic Society. The present performance by the great Berlin Philharmonic Orchestra, guided by the master-hand of Nikisch, will go through the ages as a classic.



Beethoven

BRITISH INSTITUTE

OF RECORDED SOUND,
29 EXHIBITION ROAD,
LONDON, S.W.7.

The symphony is in four movements :—

- | | |
|---------------------|-------------------------------|
| 1. Allegro con brio | 3. Allegro (scherzo and trio) |
| 2. Andante con moto | 4. Allegro (Finale) |

These two records together cover the first movement. The imagination is helped by quoting a contemporary critic of Beethoven—Hoffmann.



Nikisch

"Beethoven's instrumental music reveals the realms of the Colossal. With burning rays he seems to pierce the profound gloom of these regions, until we become aware of the shadows of giant forms, now rising, now sinking, and surrounding us closer and closer . . . The movements seem to be linked fantastically to each other, and the general effect is that of an inspired rhapsody.

The record (Part I) opens with a mysterious figure, of which Beethoven has said:

"Thus Fate knocks at the door." These prophetic notes permeate, even dominate, the entire movement. There is a second subject given out softly by strings, then by clarinet, the rhythm of Fate still being heard as accompaniment in the basses.

Nikisch' reading is strongly characteristic. He secures perfect *ensemble*, the various subjects are lucidly delivered.

The second record brings us interesting working-out of the thematic material. Sombre passages, muted, give poignant medium for the brass. An ascending passage heralds the finish of the movement, conveying a suggestion of indomitable will-power.

The recording of this masterpiece of orchestral playing and conducting is very fine, and the records should be in the hands of every lover of the greatest in music. (Speeds 78)

Ballads

Mr. JOHN McCORMACK (tenor)

(with orchestral accompaniment)

10-inch Record, 4s. 6d.

4-2218

A Farewell

Liddle

LIDDLE'S well-known song receives a classic rendition at the hands of accomplished John McCormack, who is again with us now at the Opera, Covent Garden. The familiar, luscious tone-quality of this great voice sounds even more beautiful than ever; record after record is offered by this popular tenor, yet the cry is always for more. Each new one is welcomed, if possible, more warmly than the last.

The phrasing of this pretty song is opulently fine and characteristically original. McCormack at his best.

(Speed 79)



John McCormack

My fairest child, I have no song to give thee :
No lark could pipe to skies so dull and gray ;
Yet, ere we part, one lesson I can leave you,
For every day.

I'll teach you how to sing a clearer carol
Than lark who hails the dawn o'er breezy down ;
To win yourself a purer poet's laurel
Than Shakespeare's crown.

Be good, sweet maid, and let who will be clever ;
Do noble things, not dream them, all day long ;
And so make Life, Death, and that vast For-Ever,
One grand sweet song.

(Chas. Kingsley)

Words printed by permission of the publishers, Messrs. Boosey & Co.

Miss ALMA GLUCK (soprano)

(with orchestral accompaniment)

10-inch Record, 4s. 6d.

3984 Song of the Shepherd Lehl, “Snow Maiden”

Rimsky-Korsakoff



Copyright

Mishkin, N.Y.

Alma Gluck in Opera

MISS ALMA GLUCK has now taken her place in the hearts of music-loving England, and one eagerly awaits her reappearance here, perhaps in opera. This fine soprano excels in lilting little songs, such as the present—“Song of the Shepherd Lehl.” Her strikingly fresh, round, natural voice and captivating vocal method have a splendid medium in this pastoral piece, which she carols with spring-like freshness; the great artist must be in love with her song to give it so brilliant a rendering. Parts of it are trilled with perfect *abandon*, others with arresting gravity. The flute runs lovely riot with the clarion voice, and the orchestral accompaniment is very sweet.

(Speed 78)

NEW RECORDS

Dr. GEORGE HENSCHEL (bass)

(with pianoforte accompaniment by himself)

12-inch Record, 6s. 6d.

(Sung in German)

2-042012 Der Erl König (The Erl-King)

Loewe

FOLLOWING on the issue, last month, of "Die Beiden Grenadiere" by Dr. Henschel, we publish the famous "Erl König," in Loewe's setting.

It is doubtful whether there has ever been a rendering of this tragic song that has approached Dr. Henschel's in dramatic strength and poignancy. Famed as he is as a *lieder* singer (as well as composer, conductor, pianist, etc.), this achievement must rank with the finest he has ever accomplished. The masterly assumption of, in turn, the assuring voice of the night-riding father, and the affrighted accents of the dying boy slung over his saddle, is the work of a genius. The death-sob heard near the close is a remarkable effect. The accompaniment is perfect.

(Speed 78)

Wer reitet so spät durch Nacht und Wind ?

Es ist der Vater mit seinem Kind ;

er hat den Knaben wohl in dem Arm,

er fasst ihn sicher er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht ?

Siehst Vater du den Erlkönig nicht ?

den Erlkönig mit Kron' und Schweif ?

Mein Sohn es ist ein Nebel streif.

Du liebes Kind, komm, geh mit mir !

Gar schöne Spiele spiel' ich mit dir ;

manch' bunte Blumen sind an dem Strand ;

mein Mutter hat manch gülden Gewand.

Mein Vater, mein Vater, und hörest du nicht,

was Erlkönig mir leise verspricht ;

Sey ruhig, bleibe ruhig mein Kind ;

in dürrn Blättern säuselt der Wind.

Willst feiner Knabe du mit mir gehn ?

meine Töchter sollen dich warten schön ;

meine Töchter führen den nächtlichen Reihn,

sie wiegen und tanzen und singen dich ein.

Mein Vater, mein Vater, und siehst du nicht dort,

Erlkönigs Töchter am düstern ort ?

Mein Sohn, mein Sohn, ich seh' es genau :

es scheinen die alten Weiden so grau,

Ich liebe dich, mich reizt deine schöne Gestalt,

und bist du nicht willig, so brauch' ich Gewalt.

Mein Vater, mein Vater, jetzt fasst er mich an !

Erlkönig hat mir ein Leids gethan !

Dem Vater grau set's, er reitet geschwind,

er hält in Armen das ächzende Kind,

erzeiht den Hof mit Müh und Noth ;

in seinen Armen das Kind war todt.



Henschel

(Goethe)

"His Master's Voice"

Mr. HUBERT EISDELL (tenor)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

4-2438

Come to me

Wadham



Hubert Eisdell

SONGS of deep sentiment seem to be peculiarly the province of this popular light tenor. In Tosti's "Parted" he reached perhaps the most poignant depth of pure sentiment.

"Come to me" is a tense little song which needs the art of a mature vocalist for its adequate delivery; Mr. Hubert Eisdell sings it like the master he is. His expressionful voice conveys pleasingly the rapture of the verses, the artist's pure diction being particularly noticeable

throughout. This is an eloquent little record that should make a very wide appeal. (Speed 77)

Come to me when the dreams of life are fading, and thou art sad,
Come to me when there is naught remaining of what thou had,
When the hopes of youth lie wither'd, and scatter'd in the blast,
Come to me when thou art weary and would forget the past.

Come to me when in weary waiting for the night to pass,
Thou art longing for the morning to arise at last.
When the light of Heav'nly joy shall tear thy life apart,
Come to me whilst thou art waiting and nestle near my heart.

For there will be one loving voice to welcome thee,
And there will be one faithful breast to shelter thee,
And a true heart that never will forsake thee;
Then come to me when thy life is shaded, and the joy is past,
Come to me,
Oh dearest, come to me at the last.

(Cora Lynne)

Words printed by permission of the publishers, Messrs. Reid Bros., Ltd.

NEW RECORDS

Mr. ROBERT RADFORD (bass)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

4-2439 **Thou art risen, my beloved** *Coleridge-Taylor*

ENGLAND'S greatest bass has given us no more striking record of late than this lovely setting by Coleridge-Taylor to M. Radclyffe-Hall's words. It requires the complete art of a great singer to bring out the full bloom of the song. None will deny that Radford's conception and creation are perfect.

The ringing middle and lower register of the great bass is used with exceptional beauty, and we are given a rendering that brings with it the real poetry of the morceau. To lovers of really great bass singing, this record will be thrice welcome.



Robert Radford

(Speed 78)

Thou art risen, my beloved,
And thou callest me to follow,
Follow thro' the chilly twilight
Of this silent virgin morning.

Whither, whither wouldst thou lead me,
To what place of new enchantment?
Can the day that thou art seeking
Give such rapture as the darkness?

Thou art warm with many kisses,
With the hand-clasps of thy lover;
Turn again unto my bosom,
I would have it night for ever!

(*Marguerite Radclyffe-Hall*)

Words printed by permission of the publishers, Messrs. Boosey & Co.

"His Master's Voice"

Mr. JOHN HARRISON (tenor)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

4-2441 A Rose Memory Deacon



A PRETTY record that forms a high example of tenor singing. Mr. John Harrison gives of his best in "A Rose Memory," his quality-laden voice being heard to its finest advantage. The artist imparts a considerable amount of light and shade into his rendering, which is instinct with the fragrance of the song itself.

His high notes are very lovely, and the general effect is one of delight. As usual, Mr. Harrison records beautifully.

(Speed 79)

Dear, when the roses were blooming,
Into my life you came,
Your eyes gave light to my darkness,
Your touch thrilled my soul to flame.
And once, as the twilight gathered,
You gave me a pale white flower,
And whispered, "This for remembrance,"—
A rose that died in an hour!
Dear, ere the last rose had faded,
Out of my life you passed,
For love that is born with the roses
Dies in the Autumn blast;
But that dead white rose I treasure,
A memory, fragrant yet,
For once, for an hour you loved me;
What matter that you forget?
That you forget!
Dear, when the roses were blooming,
Into my life you came.

(Walter Thackwell)

Words printed by permission of the publishers, Messrs. Boosey & Co.

NEW RECORDS

Miss ALICE LAKIN (contralto)

(with pianoforte accompaniment)

12-inch Record, 5s. 6d.

03374

Nobody Else

Crimp

THIS is a capital performance of a clever little song. Miss Alice Lakin's full, round contralto is used with great effectiveness in these simple lines, which are given with feeling and restraint. The natural contralto quality is well brought out on the record. (Speed 79)

Published by Keith, Prowse & Co.

Miss OLIVE KLINE (soprano)

(with orchestral accompaniment)

10-inch Record, 3s. 6d.

3994

My Fairy Prince

R. de Koven

("Her Little Highness")

A NEW soprano bows to you in Miss Olive Kline, whose fresh and natural production will make her at once popular. She brings with her a clever little song in "My Fairy Prince"; her airy, swinging delivery of it will give keen enjoyment to every listener. (Speed 79)

WAKEFIELD AND POLLOCK

(with orchestral accompaniment)

12-inch Record, 5s. 6d.

04110 Who can tell me where she dwells *R. de Koven*

("Rob Roy," Act 3)

A BRIGHT record which shows two accomplished singers who have mastered the art of duet-singing. Every line is interesting, the words are clearly given, and the performance is enjoyable right through. The recording calls for a special measure of praise, voices and orchestra being most faithfully reproduced. (Speed 78)

Celebrity Records

LIPKOWSKAYA (Russian soprano)

(with orchestral accompaniment)

12-inch Record, 9s.

(Sung in Russian)

023135

Valse—“Coppelia Ballet”

Délibes



Lipkowskaya

THE welcome accorded to the record, issued last month, of the Pizzicati movement from *Délibes' "Sylvia Ballet"* was in no way surprising, for such a feat of vocalism is rare. This month we issue a companion record. “Coppelia” is as popular as “Sylvia” among lovers of ballet. The Valse, written, of course, for orchestra, is here attempted by Lipkowskaya vocally,

and the artist certainly achieves sensational success. The colour and life imparted to the dance measure by this ravishing voice are entrancing.

With the other three Russian stars, of whom new records are announced in this supplement, Mme. Lipkowskaya is appearing at the Drury Lane Grand Opera Season, beginning in May. (Speed 79)

NEW RECORDS

NESHANOVA (Russian soprano)

(with orchestral accompaniment)

12-inch Record, 9s.

(Sung in Spanish)

023097

Les Filles de Cadiz

Délibes

NESHANOVA, the "Russian Nightingale," is the star of the Moscow Imperial Opera House. She possesses one of the loveliest soprano voices in the world. In 1912 she made a great sensation when she appeared in Paris with Caruso, Smirnoff and other celebrities.

England is now to have the good fortune to hear her. She comes with Chaliapin, Smirnoff, Lipkowskaya and the brilliant Russian company to the Grand Opera Season at Drury Lane. Her London debut will probably be as sensational as that of Smirnoff. Chaliapin and Lipkowskaya have been with us before.

Neshdanova's voice is of crystalline purity, translucent, velvety; her use of it is that of a born artist. *Délibes'* pretty aria is rendered in ravishing style, her upper register being exquisite.

On "His Master's Voice" Celebrity Catalogue are given no fewer than 38 lovely records by Neshdanova.

(Speed 78)



Most notable engagement of a quickly-risen star of great magnitude

MARTINELLI (tenor)

(with orchestral accompaniment)

(sung in Italian)

10-inch Record, 6s.

*7-52051 E lucevan le stelle "Tosca" ("The stars were shining")

Puccini

WE have deep pleasure in announcing the exclusive engagement of the young Italian tenor who leaped into fame in the season of 1912 by the beauty and power of his voice and the dramatic intensity of his singing—Giovanni Martinelli. Born in Lombardy, he is now 29 years of age. At first hearing at Covent Garden, London acclaimed him a tenor of rare quality. His voice is excellently produced, and his delivery is distinguished and marked with much intensity.

On April 20th, the opening night of the season, Melba and Martinelli were the stars. Their singing made this opening performance the most notable first night for years, in lauding Melba; the critics unanimously praised the wonderful singing of Martinelli.

Martinelli's first record is the beautiful soliloquy of Mario in prison. The condemned man, with but one hour to live, has been granted permission to send a note of farewell to his

beloved Tosca, and begins to write, but engrossed in memories of the past, he ceases his writing and sings passionately of his loved one, whom he expects never to behold again. Mario at first recalls their former meetings on starlight nights in quiet gardens; then in bitter regret, the voice rises in passages of tragic import. The grief and hopelessness depicted in Martinelli's singing are striking. In this rôle Martinelli is at his best, singing the dramatic music with marked interpretative power and great beauty of tone.

(Speed 79)

E lucevan le stelle

*E lucevan le stelle e olezzava la terra,
strideva l'uscio dell'orto e un passo sfiorava la rena
Entrava ella, fragrante, mi cadea fra le braccia,
Oh! dolci baci, o languide carezze,
mentr'io fremente le belle forme disciogliea dai veli!
Svani per sempre il sogno mio d'amore t'ora e fuggita
e muoio disperato! e muoio disperato!
E non ho amato mai tanto la vita, tanto la vita!*

Words printed by kind permission of the publishers,
Messrs. G. Ricordi & Co.

* This record will be available early in May.



"His Master's Voice"

SMIRNOFF (tenor)

(with orchestral accompaniment)

12-inch Record, 12s. 6d.

022155

{ Aria from "A May Night"— } *Rimsky-*
"Sleep, my Beauty" } *Korsakoff*
(Sung in Russian)



Smirnoff

THIS accomplished tenor from the Imperial Opera, St. Petersburg, has shown record-lovers that he is the possessor of a perfect voice and a great artist's knowledge of how to use it. It will be possible now for musical England to confirm their verdict by hearing him in the flesh at Drury Lane Opera Season. That a great success awaits him is a certainty.

This famous tenor has now sung in Paris,

Monte Carlo, Berlin, Brussels, Madrid, New York and Buenos Ayres—a great career for a vocalist of 32.

Rimsky-Korsakoff's opera, "A May Night," is a great favourite in Russia. This beautiful aria of Lefko is superbly voiced by Smirnoff, whose delivery is marked by considerable feeling and passion. A stirring performance. (Speed 79)

Free Translation from the Russian

Sleep, my beauty, sweetly sleep!
May a joyous bright dream descend on thee!
Dost thou think, dost thou dream of me?
Day and night I think of thee!
May a sweet, sweet dream be thine,
A happy lot with a dear friend;
May you dream that we together spend our lives,
Oh, my beauty, spend our lives together!

NEW RECORDS

CHALIAPIN (bass) (with chorus)

12-inch Record, 12s. 6d.

(Sung in Russian)

022187 Arise, Red Sun (Russian Folk Song)

THE greatest figure in the Russian Grand Opera Company coming to London is Chaliapin, the world-famous bass, who had the metropolis at his feet last year when he appeared at Drury Lane. Termed "the Caruso of basses," he impressed his audiences as much by his magnetic presence and dramatic powers as by his superb singing.

Apart from his operatic repertoire, Chaliapin loves nothing so much as the old folk-songs which have survived on the shores of the mighty Volga from time immemorial. It is said that Chaliapin often frequents the inns and places of call in the riverside villages, so much does he enjoy singing and hearing these old melodies. In "Arise, red sun," he is heard to lovely effect with a chorus: his mighty yet flexible voice rings out with all its pristine beauty, and the record is a truly wonderful one.

Attention is again directed to the two records of the Farewell Scene from Boris Godounov (which is being given again in London). These two records (022222 and 022223, 12-inch, 12s. 6d.) are really wonderful.

Free Translation from the Russian

Rise, rise, red sun, light up the Mother-Volga.

Warm us, good fellows: and we go, we go, along the steep bank.

Draw the towrope, away . . . ! Draw the barge with grain, strong men,

We do not go of ourselves: necessity drives us, bitter necessity! . . .



Chaliapin as Boris

"His Master's Voice" 99

Mr. STEWART GARDNER (baritone)

(with pianoforte accompaniment)

12-inch Record, 5s. 6d.

02520

The Devout Lover

M. V. White



Stewart Gardner

STEWART GARDNER excels in extolling the "thousand beauties" of the ladies of years a-gone. The rich timbre of his vibrant voice is well suited to the reverent telling of a love story. The charming words to which Maude Valérie White's graceful music has been set are uttered with the acme of impressiveness by the famous baritone, who secures a rendering of fine distinction.

(Speed 78)

It is not mine to sing the stately grace,
The great soul beaming in my lady's face ;
To write no sounding odes to me is g'ven,
Where in her eyes outshine the stars in
It is not mine. [heaven,
It is not mine to sing the stately grace,
The great soul beaming,
The great soul beaming in my lady's face.

Not mine in flowing melodies to tell
The thousand beauties that I know so well ;
Not mine to serenade her every tress,
And sit and sigh my love in idleness ;
Not mine in flowing, in flowing melodies to
The thousand beauties, [tell
The thousand beauties that I know, that I
[know so well.

But mine it is to follow in her train,
Do her behests in pleasure or in pain.
Burn at her altar love's sweet frankincense,
And worship her in distant reverence ;
Burn at her altar love's sweet frankincense,
And worship her,
And worship her in distant reverence,
And worship her,
And worship her,
And worship her in distant reverence.
(Walter Herries Pollock)

Words printed by permission of the publishers, Messrs. Ricordi & Co.



OPENING
OF THE
GRAND
OPERA
SEASON
AT
Covent Garden

ON April 20th, the Grand Opera Season opened at Covent Garden with *Bohème*. Melba taking her part of Mimi, and Martinelli also appearing. The King and Queen Alexandra were present. So far, the following celebrated "His Master's Voice" record-makers have been engaged for the season:

MELBA
CARUSO
DESTINN
FRANZ
SCOTTI
KNÜPFER

KIRKBY LUNN
McCORMACK
MARTINELLI
WHITEHILL
CORNELIUS
NIKISCH

Opera-lovers are recommended to refer to the complete lists of records made by these artists in the new *de luxe* "His Master's Voice"

CELEBRITY CATALOGUE



At DRURY LANE will be begun on May 6th the Beecham Grand Opera Season, introducing

CHALIAPIN
SMIRNOFF

NESHANOVA
LIPKOWSKAYA

all of whom present new records in this supplement.

NEW RECORDS



ERNEST CRAMPTON (of the CRAMPTON CONCERT PARTIES)

10-inch Record, 3s. 6d.

4-2440 **A Hundred Years Ago** Crampton
"Seven Gavotte Songs," No. 1

ERNEST CRAMPTON and MARJORIE VERNON
12-inch Record, 5s. 6d.

04111 **Lack-a-day** Crampton
"Seven Gavotte Songs," No. 2

ALL round the coast people on holiday have enjoyed the series of "Gavotte Songs" featured in the Vaudeville Concert Parties, "The Cigarettes," "The Curios," and "The Crackers." We offer the first two for May, grandly sung by stars of the company. Most charming records. (Speeds 78)

A Hundred Years Ago

I've two little miniatures painted
A hundred years ago,
Of my great grand-parents when a-courting,
And very much in love you know;
Perhaps, at this moment they were dancing,
Lightly to and fro,
His eyes in hers with tender lovelight
A hundred years ago. [glancing.
That night when their troth they plighted,
Does not seem such a long way back,
As we dance in the very same Ball-room,
With its rafters black,
But as love is as young as ever
And as ready to make his vow
There's nothing we need dread in the
question
Of a hundred years from now?
Ah! how could that old, old story,
Sound new ev'ry time it's told,
If Love, like these miniatures faded
Should gradually grow old?
It will last till the world is ended,
And on through Eternity.
That is why love is so splendid,
And love is for you and me.
Each spring with its promise of posies,
That wakes 'neath the April skies,
Gives proof in a glory of roses,
To our wondering eyes.
So time has no power to harm us,
How quickly he may go,
For Love is the same to-morrow,
As a hundred years ago. (E. Crampton)

Words printed by permission of the
publishers, Messrs. Cary & Co.

Lack-a-day

In a nest of fragrant lavender,
In the depths of a carv'd oak chest,
Lies an old-fashioned gown,
Once the talk of the town,
When my lady was dress'd in her best;
It is made of an exquisite taffeta,
In a shade of the rarest blue,
So that folks you know, in the long ago,
They were charmed with its azure hue,
They were charm'd with its azure hue.
Lack-a-day, my lady,
Lack-a-day, they'd say,
For she turn'd their heads completely,
With her dainty gown, down town.
Lack-a-day, 'twas useless,
She dismissed them with a frown,
In eighteen hundred A.D.,
When my lady came to town.
In its nest of fragrant lavender,
For more than a hundred years,
It has lain in folds,
And it still withholds,
A century's laughs and tears;
There 'neath the exquisite taffeta,
Lies but one little glove and shoe,
So it goes to show, in the long ago,
There was someone she listen'd to;
Someone who courted,
There was someone she listen'd to;
Lack-a-day, my lady,
Lack-a-day, they'd say,
For she turn'd their heads completely,
With her dainty gowns, down town.
Lack-a-day, 'twas useless,
Yet for one she dispersed her frown,
In eighteen hundred A.D.,
When my lady came to town. (E. Crampton)

Humorous

Miss ETHEL LEVEY

(with orchestral accompaniment)

12-inch Record, 5s. 6d.

03375

That Haunting Melody *George M. Cohan*

ETHEL LEVEY, the Queen of Revue, who has set the town by the ears by her wonderful performances in "Hullo, Ragtime!" and "Hullo, Tango!" at the London Hippodrome, is thoroughly at home in the Transatlantic "hit," "That Haunting Melody." She swings out the chorus with any amount of fire, and secures a great performance of a fine song. (Speed 79)

(On page 24 is printed the list of "Hu'lo, Tango!" Records issued in mid-April)

Mr. GERALD KIRBY

(with orchestral accompaniment)

12-inch Record, 5s. 6d.

02521

R-r-r-rip that Melody *Mellor and Trevor*

ANOTHER great chorus-song that will flood the country and seaside with its strains between now and the autumn is "R-r-r-rip that Melody," most brightly sung by dashing Gerald Kirby, whose record of "Get out and get under" (which he sings at the London Hippodrome Revue) is selling in enormous numbers. (Speed 79)

Published by Francis, Day & Hunter

Mr. G. P. HUNTLEY

(with chorus and pianoforte accompaniment)

12-inch Record, 5s. 6d.

02522

An Ode

G. P. Huntley

THIS is "G. P." to a tee. His dry humour bubbles out at every turn and makes your sides ache. The joke is somewhat elaborate, but Huntley carries it through in the most comical fashion. A fine record. (Speed 78)

NEW
**DOUBLE-
SIDED
RECORDS**

Bands

BAND OF H.M. COLDSTREAM GUARDS

(conducted by Lieut.
Dr. J. Mackenzie Rogan, M.V.O.)

10-inch double-sided Record, 3s. 6d.

- B 229 { On Jhelum River—Intro-
duction and Boat Song
A. Woodforde-Finden
Arr. Fletcher
On Jhelum River—
Kingfisher Blue
A. Woodforde-Finden
Arr. Fletcher

Published by Boosey & Co.

THE finest band in the army are at the top of their form in these picturesque passages. Brass and wood-wind are grandiose, and the interpretation is everywhere excellent. Dr. Rogan has got the best out of every one of his artist-players. (Speeds 78)



Lieut. Mackenzie Rogan
(Senior Bandmaster of British Army)

BOURNEMOUTH MUNICIPAL ORCHESTRA

(by permission of the Bournemouth Corporation)

(conducted by **DAN GODFREY**)

12-inch double-sided Record, 5s. 6d.



Dan Godfrey

- C 352** { **Bavarian Dances, Op. 27**
No. 3, *Elgar*
Published by Jos. Williams, Ltd.
- { **Mignon Overture** *Thomas*
Published by Heugel et Cie.

ENGLAND'S premier sea-side orchestra, the Bournemouth Municipal Symphony Orchestra, contribute two more stirring pieces. Elgar's Bavarian Dances are liltingly played, and the favourite Mignon Overture is given a classic rendition.

Sparkling performances by Dan Godfrey's great orchestral combination. (*Speeds 78*)

MAYFAIR ORCHESTRA

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Where the Albana flows }
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